

Not "Cyrano," But "Lohengrin" The Opera Bill

Riccardo Martin's illness
Causes a Second Postpone-
ment of a Repetition of
Walter Damrosch's Opera—
Wagner's Work Well Per-
formed.

BY SYLVESTER RAWLING.

WALTER DAMROSCH should have the sympathy of all opera lovers because of the ill-luck that is pursuing his "Cyrano," the newest opera in English and the novelty of the season, now well in its decline, yet presented by the Metropolitan Opera Company. After weeks of preparation, "Cyrano" has had just one public performance. Last night, for the second time, a repetition of it had to be postponed because of the illness of one of the principal singers. First it was Pasquale Amato, the Cyrano, who lost his voice. Now it is Riccardo Martin, the Christian, who has fallen ill. Mr. Amato is recovered and since has been able to sing.

Mr. Martin is still confined to bed with a severe attack of bronchitis, which he contracted on the way to Boston on Saturday to fill an engagement with the Boston Opera Company. He could not keep it and had to return immediately.

But what is the disappointment of Mr. Damrosch compared with that of Frances Alda, the Roxanne of the opera, whose fascinating impersonation bade fair to make for whatever measure of success the work should achieve. Engaged long ago for a concert tour of Texas and the Southwest, she started to keep it immediately after the first postponement of "Cyrano." Leaving Dallas on Saturday night to sing Roxanne here last night, she was on a train until one o'clock yesterday afternoon, arriving only to be confronted with the news that there wasn't going to be any "Cyrano" last night. Just imagine the situation! The charming little lady has temperament and well, I shouldn't have liked to be the man who met her. Originally, it had been Mme. Alda's intention to return at once to San Antonio to sing. Instead she has abandoned her tour, cancelled a dozen engagements and thereby lost several thousand dollars.

"Lohengrin" was substituted for "Cyrano." It was the first performance of the opera this season, and an admirable performance it was, too. If Carl Ullrich as the Knight of the Grail did not quite satisfy anticipation, it was because we had been expecting too

much of him. His sturdy Siegfried, his romantic Siegmund and his poetic Tristan had aroused hopes that he might prove an ideal Lohengrin. His fall short of that, but his impersonation was worthy and attractive. Something of the spirituality and of the aloofness of the character were missed and, on the plane that Mr. Ullrich conceived it, there should have been more virility in his singing. Not that he actually sang falsetto, but that almost habitually he produced his tones in a manner more or less veiled.

Johanna Gadski was a lovely Elsa and she sang with all her accustomed charm. Her fault was the opposite of Mr. Ullrich's. She imbued the weak, vacillating little-well, to be polite, we will say—person with too much character and distinction. Louise Homer was a dominating Ortrud. It was easy to understand Elsa's falling under her sway, and her singing was as convincing as it was beautiful.

Willy Buers, as Telramund, felt something to be desired. In action dramatic, his facial expression did not always reflect the implied emotion. The staging, too, lacked a bit in foreboding. Putnam Griswold was a handsome Heinrich, every touch a King, and he sang admirably. But why, Mr. Griswold, in the last scene did you choose to stand so that a lot of us could not see the transformation of the swan into the dove and the release of Elsa's bewitched brother? William Hineshaw looked, acted and sang Telramund effectively. In the cast were Julius Beyer, Ludwig Burgwieser, Adolf Fuhrmann, Marcel Reimer, Louise Cox, Rosina Van Dyck, Stella de Mette and Alice Sherman. Alfred Hertz conducted masterfully and the chorus was good in voice and action.

JOHN MCCORMACK AGAIN CROWDS CARNEGIE HALL.

John McCormack, the Irish singer, succeeded last night in once more packing Carnegie Hall with an audience that filled the stage as well as the body of the house and left many persons turned away disappointed. Naturally, on St. Patrick's Day, Mr. McCormack's programs were all Irish. He was in splendid voice and in a mood that responded readily to the wishes of his hearers. His songs, ancient as well as modern, were enthusiastically applauded and his added songs outnumbered those he had announced.

Among these were "Molly Brougan," "Mother Machree," and "I Hear You Calling Me." He has never been more warmly received.

Mr. McCormack was assisted by Melville A. Clark, the Irish harpist, who gave a very interesting talk about harp, which, he said, were introduced into Ireland from Venice in the days when Ireland had a great commerce. He used three instruments to show how the harp had been developed, and one of the extra numbers that he played was "The Weaver of the Green," which, Mr. Clark said, was one of the most pathetic songs ever written. Edwin Schneider was Mr. McCormack's accompanist at the piano.

GIRLS MUST HAVE SUN BATHS

Morbidity of Modern Life Due to Lack of Them, Says Expert.

PARIS, March 18.—A certain morbidity which rests so heavily on modern life is caused, according to Dr. Manjon of Nice in the course of an address delivered before the Physical Education Congress to-day, partly at least owing to the girls and women not having sufficient sun baths or air baths and not taking enough physical exercise in loose garments.

The lecturer suggested that the girls in the higher schools ought to be taught the elements of knowledge fitting them for motherhood.

CROOKED POTATO PROBLEM.

Navy Department Hunting for Peeler to Cure Them.

WASHINGTON, March 18.—Unless some of the wizards who are improving upon nature can turn out a spherical potato the navy must find a better potato peeling machine than the electric device now in use. To-day the department sent out an appeal to inventors to submit a device that will economically pare potatoes of irregular form.

The official statement declares that "it seems that the present machines do a most effective and acceptable job on a perfectly round potato, but when the 'murrish' arrives long and slender, or saved off and hammered down, the trouble begins."

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